CANADIAN MOVING PICTURE

Digest

RAY LEWIS
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OF CANADA

THIRTY-EIGHTH YEAR OF PUBLICATION 1915-53

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VOL. 45, NO. 24 TORONTO, CANADA JUNE 13, 1953

STOP
LOOK
LISTEN

SALUDOS AMIGOS

Delegates of Tent 28 Toronto to Variety Clubs International Convention were welcomed at the Canadian Embassy by Mr. C. D. Hebert, Ambassador to Mexico. They are left to right Wm. A. Summerville Jr.; the Ambassador, R. W. Bolstad, Chief Barker Tent 28, Toronto and Clare J. Appel.

14th ANNUAL DIGEST SHOWMANSHIP CONTEST

FAMOUS PLAYERS HOST TO ACKERY & DOCTOR

Famous Players Canadian Corporation were hosts at a luncheon on Monday, June the 8th in the Sheraton Room, *King Edward Hotel*, toasting *Ivan Ackery* and *Charlie Doctor, two of Famous Players* top showmen.

Special honour was paid to *Ivan Ackery*, who was recently the receiver of the *Quigley Award* for showmanship.

Mr. J. J. Fitzgibbons, C.B.E., President, *Famous Players Canadian Corporation* was the master of ceremonies and in his opening address acknowledged the ground work of *Larry Bearg*, Western Division Manager for *Famous Players* (who was unable to be present) out of which has come such leading showmen as *Ivan Ackery* and *Charlie Doctor. Mr. Fitzgibbons* pointed out, that in the list of honorable mention, ten of the men listed, were *Famous Players* Managers. He emphasized the importance that showmanship contests, such as *Quigley's* and the *Canadian Moving Picture Digest Annual Showmanship Contest* have played.

Mr. Fitzgibbons in his remarks singled out *Ray Lewis*, (who was unable to be present), as one of the greatest contributors in the development of the Canadian Motion Picture Industry.

Mr. Fitzgibbons then turned over the meeting to *R. W. Bolstad*, who complimented both *Ackery* and *Charlie Doctor* for the excellent leadership and inspiration that each provided for showmanship, not only in *Famous Players Theatres* but in other theatres across Canada. *Mr. Bolstad* pointed out that, in each case, the guests of honour, as well as the ten *Famous Players* Managers listed for honorable mention, by *Quigley*, had current showmanship contests taking place in their various districts.

Ivan Ackery, in a few short words, thanked *Famous Players* for his thirty-three years with them and for the opportunity to be connected with *Famous Players*. He also thanked *Len Bishop*, who was present, manager of *Shea's* Theatre. Toronto, for hiring him as a *Famous Players* Theatre usher thirty-three years ago. Other short speeches were made by: *Charlie Doctor, Haskell Masters, Hye Bossin* and *Taylor Mills*.

Those at the head table were: *J. J. Fitzgibbons, R. W. Bolstad, Ben Geldsaler, Morris Stein*, the two guests of honor, *Ivan Ackery*, Orpheum Theatre, Vancouver and *Charlie Doctor*, Capitol Theatre, Vancouver; *Taylor Mills* of the Johnston office; *Haskell Masters, Hye Bossin* and *Max Chic*.

Others who attended the luncheon were: *Gordon Lightstone, Peter Myers, Charles Chaplin*, local theatre managers of Famous Players Circuit and the Publicity and Exploitation heads of the major distributing companies; *Irving Herman, Sam Glasier, Walter Kennedy, Stan Helleur, Arthur Manson*, and *James Nairn* of Famous Players.

Famous Players Canadian Corp. paid tribute to Ivan Ackery, manager, Orpheum, and Charlie Doctor, Capitol, Vancouver, two of their showmen, at a luncheon, at the King Edward Hotel, Toronto. Ackery won the 1952 Quigley Showmanship Award in an international showmanship contest.

●

Two Anti-Trust damage actions filed in two days in New York, involving most of the major distributors total $101,570,499.

●

Moulin Rouge, UA, ends record run of 15 weeks at Capitol Theatre with an estimated gross of $800,000.

●

Herbert Wilcox Production, The Beggar's Opera, in Technicolor, and starring Sir Laurence Olivier made a hit at preview Rialto Theatre showing, London, opened for regular run at Rialto last week.

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MEDIATHEQUE Guy-L.-Coté 20 JUIL. 2015

Ray Presents

FOR MANY YEARS, bleeding was medically advised as a cure, no matter what the ailment was, the patient was bled.

I am not referring to the physician's fee, for in the era of bleeding the sick, there were no medical fees comparable to those of today, and there was still that almost extinct species, the family doctor.

Today, we type blood, we store blood, we build blood and we purify blood, having learned "that the blood is the life thereof."

In motion pictures, we have often heard it said that good pictures are the life-blood of our Industry, and we have given our Industry, at times, a transfusion of foreign pictures and special pictures to help the blood-stream.

How important good pictures are to exhibitors, in order to enable exhibitors to operate successfully, we learned anew, a few years ago, when exhibitors felt the growing impact of Television, and the fear was a sickness, in excess of the actual ailment.

THE RALLY of the productive forces to produce better pictures, aided by exhibitors, who heralded, The Better Pictures, to their public, and who reached out for the much-discussed Untapped audiences, resulted in an improved market for distributors and an improved box-office for exhibitors.

It demanded the cooperative efforts of production, exhibition and showmanship through exploitation, to revive what appeared to be a very Sick Industry.

If there is anyone in our Industry who does not believe, that the Anti-Trust actions by the U.S. Department of Justice, against the major companies, which resulted in the Separation and Consent Decrees, did not, almost, bleed this Industry to death, and is not largely responsible for the Depression years, that person is not a keen observer of Cause and Effect!

GOOD PICTURES do not drop from heaven, nor do they spring up from the earth overnight.

Good pictures incorporate many properties and qualities. Many people contribute their time and their talents to the production of a good picture, irrespective of its financing.

A good picture takes planning, research, study, concentration. It takes imagination and commonsense, as well as marketable sense, and when I say, a good picture, I am referring to a picture which has, not only quality, but which is good at the box-office.

I have found, in my experience, that in order to present an idea, in an address, or in written form, in order to make a survey in respect to a proposed project, or to present an analysis of the potentialities of a business deal, your power of thinking must be permitted to flow on without disturbance.

NO ONE CAN THINK clearly, see clearly, act wisely, render good judgment, if while working on an idea, there are distracting and disturbing forces present, demanding their attention.

In our Industry, we do not make one good picture, but many good pictures, and in the process of production, all members of a company are involved, directly or indirectly.

When a producing company plans to spend twenty, thirty, forty or more millions of dollars on a season's program of pictures, you will agree with me, that a great number of people must become very, very busy in respect to such an investment.

EXHIBITION does not start off with such a load, nor is such activity and responsibility seasonal. Exhibitors do not build theatres each season, nor do they build, in one season, thirty or forty million dollar theatres. Any exhibitor will tell you, who builds any theatre, that he is thankful when that one theatre is built and the pressure is removed.

Each theatre which is built presents its own problems, and while experience and efficiency may lighten the construction of a theatre, there is always the unexpected which presents itself. I have often wondered whether a new theatre will meet its publicized opening date.

Producing a picture, just one, presents more problems than the building of a theatre, because the producer is not dealing in brick, or stone, but dealing in intangible properties. Multiply these responsibilities twenty, thirty forty times, for the number of pictures, produced by one company; and you can form an opinion of the time and effort, the money, which goes into the production of a company's program. Following the finished pictures, there is the publicity, the advertising and exploitation of these pictures to be worked out, and following which there is the marketing, which is, in my opinion, the pivot around which distribution and exhibition revolves.

WHILE ALL THESE millions of dollars are being spent, and all this activity of making, advertising, selling pictures is going on, the Department of Justice of the United States is proceeding to divest exhibition from production and distribution. Having accomplished such separation, which must have had a very depressing effect on production and distribution, a deluge of anti-trust actions followed against the majors.

Just how much shock can the majors absorb, on which companies we are dependent so much, as exhibitors, for our supply of product? Can they absorb, these impacts without having the strength of their producing activities sapped, and their financial resources weakened?

THE ANTI-TRUST SUITS which we have had, with their demand for triple damages, and new suits introduced, have pyramided into hundreds of millions of dollars.

Perhaps, we have an idea that the majors are impregnable, invincible. I think, that it is possible for the biggest of the majors, to go broke under certain adverse conditions. It has happened, but fortunately when it previously happened, there were no Consent Decrees, and there was no Television to retard the recovery and impede the opportunity for rehabilitation.

Nothing worse could happen in our Industry, to our Industry, than to have a few of our majors go broke. It would be a catastrophe which would react on all of us, and cause the Industry irreparable damage.

I DO NOT KNOW why exhibitors, aware of the necessity to operate their theatres, cannot realize that such theatres will not operate without pictures, and why they do not pause to consider what they would do, if they could not buy pictures, in sufficient numbers, to suit the requirements of their theatres.

These thoughts have come marching along, a procession of them, as I read such headlines, "Skouras Files New Suit; Asks $87,187,503."

The suit is an anti-trust action in the New York Federal Court, against seven major companies, with 20th Century-Fox, the only major distributor who is not named in the action.

THE SUIT ASKS for triple damages, which totals $87,187,503.

The action has been brought by the Skouras Theatres Corp., which on Tuesday, June 2nd brought a previous anti-trust suit for $14,382,000. The combined figures are $101,100,000. There are four affiliated companies as co-plaintiffs.

(Continued on Page 5)

Toronto and District

By BILL PRESS

Highly exciting was the race for the first presentation in Toronto of the actual moving pictures of the Coronation, the outcome being watched by show people with much interest.

The Toronto Odeon and Hyland Theatres had first fiims for the evening performance June 3, the day following the ceremony.

Highlights of the coronation started June 4 at six Famous Players' theatres, the Imperial, Shea's, University, Eglinton, Tivoli and Nortown.

The Imperial Theatre announced its feature in color, "The Coronation," starting June 5, which consisted of views of ceremonies both inside and outside Westminster Abbey.

The Biltmore in Toronto had its second 3-D film in the presentation of "The Great Panty Raid", along with two standard features. The Odeon held "Moulin Rouge" for a fifth week; the International Cinema continued with "The Yellow Balloon" for a third week; "Night Beauties" had a third week at the Savoy and the Astor has turned to a Summer Film Festival with double-bills of revivals.

Famous Players Canadian Corp. has declared a dividend of 35c on its common shares for the second quarter of 1953, payable June 26 to stockholders of record June 11.

Marcus Loew's Theatres Limited, Toronto, announced a $1 dividend for the quarter, payable June 30 to shareholders of record on June 10.

Famous Players Canadian Corp. ... has a number of contruction projects. The Empire Theatre, Windsor, is closed until early September for a general overhaul; the Bloor Theatre in Toronto has been undergoing extensive modernization, without interference with evening shows, while repairs are being made to the storm-damaged Capitol in Sarnia.

The Coronation festive season was somewhat dampened for Jack Kent Cooke, chief of the Toronto Baseball Club, when he pleaded guilty June 4 to a charge of conducting a lottery, in behalf of the club, for which a fine of $250 was imposed.

Charges against Cooke and five others were dismissed. The case arose over the staging of a big prize night in connection with a league game here.

The incident has caused some concern because the baseball benefit night for Variety Village is scheduled for Monday, June 29, but this annual feature is for a charitable purpose.

National Theatre Services, headed by Sam Fingold, has a new project in a drive-in theatre at Oakville, in proximity to the huge Ford Motor plant which recently started production.

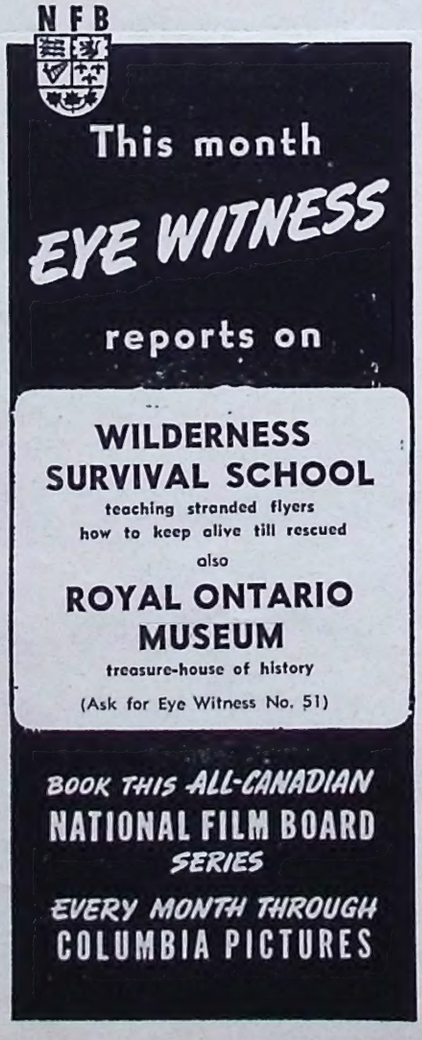
Visitors to Canada for the Coronation celebration included Raymond Massey, veteran screen and stage star, and his wife, who were present in Ottawa to watch Raymond's brother, Governor-General Vincent Massey, in his important official roles. The Masseys also attended the State Ball.

The Ray Lewis Sales Drive which has been under way for the last number of weeks has Ernie Whelpley, branch manager of Alliance Films at Saint John, topping the list, Joseph Marks announced.

Whelpley, who is off to a flying start, has received every support from the Maritime Exhibitors and is planning to maintain his lead despite the efforts of the other Alliance branches.

FLASH

Vic Nowe, has been named manager of Odeon's, Carlton, Toronto, replacing Jerry Saunderson, who has left to devote his full time to his radio activities.



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RAY LEWIS
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— Correspondents —

BRUCE PEACOCK.....Regina, Sask.
JACK DROY.....Vancouver, B.C.
WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.
HELEN CROWLEY ..... Saint John, N.B.

Prairie News

BRUCE PEACOCK

A Hollywood bit player who was visiting a brother in Moose Jaw, Bill Davidson made a personal appearance on the Orpheum Theatre stage during the run of "Song of the Open Road," in which he appears. Davidson has had roles in "Miracle on 34th Street," "Calamity Jane," "The Winning Team," "Life With Father," and "Salome."

Earl Lewis, High River, Alberta exhibitor, has started construction of a 300-car outdoor theatre near High River. The town is twenty miles south of Calgary. The Phillit Bros., who operate the Lougheed Drive-in near Vancouver, are building a 425-car drive-in at Dauphin, Manitoba.

Rothstein Theatres, operators of the Roxy and York Theatres in Yorkton, Sask., plan to build a new theatre, stores and offices valued at $300,000. The house will seat 500, according to Bill Johnson, manager of the Roxy, who also announced that the Roxy will be renovated and the York will be closed. Latter may be converted into stores.

Miller Theatres, Ltd., has started construction on a drive-in theatre at Taber, Alta., which is expected to be in operation early this summer.

MGM STUDIOS VISITED

Recent Canadian visitors at *Metro-Goldwyn-Mayer* Studios in Hollywood included *Mr. Walter Ondrey*, Film Censor of Toronto, and *Dr. Arthur Dennis Wood* of the North Atlantic Treaty Organization. *Mr. Ondrey* watched a scene of "KISS ME KATE", new *MGM* Musical, being directed by *George Sidney*. *Dr. Wood* visited the sets for "ROPE'S END" and "STUDENT PRINCE".

MELODY

RKO Pictures with a world premiere on May 28th in Los Angeles presented the first animated cartoon in third dimension. Cartoon has been produced by *Walt Disney* and is titled "Melody".

Ray Presents

(Continued from Page 3)

Forty-four theatres are involved in the suit, Skouras Theatres Corp. and four affiliated companies. The charges include unreasonable clearances and runs, conspiracy to favor certain circuits.

The action hits RKO and Warner Bros. theatres directly in the Westchester County, Metropolitan New York and New Jersey territories.

American Broadcasting Paramount is, also, named as defendant in the action.

AN INJUNCTION is sought "to enjoin the defendants from entering into combinations or conspiracies to deprive the plaintiffs of the opportunity and right to negotiate and contract for film and playing time on a theatre-by-theatre basis on their merits and without discrimination."

The suit, also, asks to have Warner Bros. and RKO divest themselves of certain theatres. Be restrained from, as alleged, "monopolizing trade and commerce in the Metropolitan areas, and the domination (as alleged) of the distribution of pictures, or controlling the licensing of pictures at the plaintiffs' houses."

INCLUDED, in the particulars of the complaint, is a reference to "competitive bidding," as to how competitive bidding should be operated.

But, by way of cheerful news, Leonard H. Goldenson, President of American Broadcasting Paramount Theatres, in addressing a luncheon meeting of the Association of Motion Picture Advertisers, predicted, that the Industry was going to have "tremendous prosperity" for the next two or three years.

Mr. Goldenson based his prosperity prediction on the advances which have recently been made in Sound, 3-D and other technological departments, which have created a wider motion picture public appeal in his opinion.

ANOTHER prosperity prophet, is James R. Grainger, President of RKO Pictures, which predicts a big improvement in business for RKO Pictures within a year.

William H. Pine, co-producer of Paramount's Sangaree, in 3-D, stated that within two months, the U.S. will have 3,000 theatres equipped for the showing of 3-D. The present number is 1,000, and that the 3,000 will represent 85 percent of the U.S. theatre gross revenue.

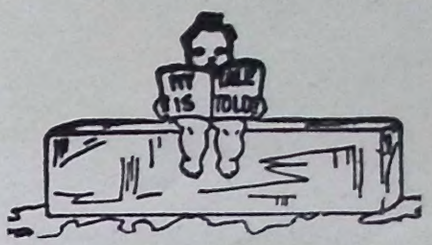
However, a survey of the number of suits pending in our Industry, and the new ones which are daily introduced, as an aftermath of the Separation and Consent Decree, would present such a staggering amount of millions of dollars, that even with prosperity and boom years a certainty, in the years ahead, the defendants in these anti-trust actions could not find that kind of excess money with which to pay, if they remained in business another twenty-five years.

NOW that we have 3-D and all the variety of "Scopes" and "Amas" to add further complexities and problems, to our way of life, how this confusion disturbs the product-supply, irrespective of the fact, that the exhibitors did not create this confusion, is evident.

All we now require is to have some company call their process Sexerama, wherein the star kisses someone in the audience, and not her lover in the picture, to round out the long list of technological and some illogical processes which are being introduced.

In the meantime, the Industry is in constant need of a steady supply of a variety of good pictures.

The 3-D pictures, which we have shown, have revealed to us, that despite any kind of competitive entertainment, there is Big Money to be made in the exhibition, the distribution and production of motion pictures. It is evident, that the public has the money to spend on anything which they desire to see, and they are the supreme judges of what this Industry presents, as Good, Bad, or Indifferent.



Hillis Cass, New Canadian General Manager For MGM

Charles M. Reagan, General Manager of Sales and Distribution for *Loew's, Inc.*, has confirmed the appointment made by *H. L. Nathanson*, President of *Metro-Goldwyn-Mayer Pictures of Canada, Ltd.*, of *Hillis Cass* to the position of General Sales Manager of that company succeeding the late *Theodore J. Gould*. *Mr. Cass* has been Branch Manager for the company at Montreal since 1933.

Mr. Reagan, in announcing the promotion by *Mr. Nathanson* said: "We are particularly happy to have *Mr. Cass* take charge of Canadian sales, first because of his wide knowledge of the trade in the Commonwealth and also because of the confidence and high esteem in which he is regarded by our exhibitor customers in the many parts of the country in which he served as salesman and branch manager in his long career."

HILLIS CASS
Canadian General Manager, MGM

Mr. Cass entered the motion picture industry in 1917 in Western Canada. He joined *Regal Films*, the previous *MGM* distributing organization, in 1924 as a salesman at Winnipeg. He was subsequently promoted to branch manager at Calgary and in 1932 became manager of both the Vancouver and Calgary offices. He was promoted to branch manager at Montreal in 1933.

Succeeding *Mr. Cass* as branch manager at Montreal is *William Guss*, promoted from branch manager at Calgary. *Mr. Guss* has been associated with the organization in Canada since 1928 when he joined *Regal Films* at St. John as a member of the office staff. He later was promoted to salesman in that territory. In 1940 he was transferred to sales duties at Montreal where he worked for several years. He was next transferred to Toronto as a salesman and in 1934 was appointed branch manager at Calgary.

Successor to *Mr. Guss* as branch manager at Calgary will be *Albert Genaske*, formerly office manager-salesman in that office. *Mr. Genaske* has been with *MGM* since 1943 when he started as a booker at Winnipeg. He was promoted to salesman at Calgary in 1944 and in recent years has been serving in the combination office and sales position from which he now goes to branch manager.

All three promotions were effective immediately with *Mr. Reagan's* announcement.

THEATRE FOR SALE

Good account with 680 seats, in North West Quebec, owners leaving for the South.

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UA's Moulin Rouge Shatters All-Time Records

All-time records for theatre attendance and box-office grosses are being shattered across Canada by *United Artists'* release, *"Moulin Rouge,"* it was revealed by *Charles S. Chaplin, UA* Canadian general manager, upon his return from a tour of western Canada.

John Huston's Technicolor hit starring *Jose Ferrer* is enjoying consistent record-breaking business in each Canadian first-run engagement to date, particularly during the extra playing time. Heretofore, the normal expectancy for subsequent or holdover grosses is usually 65 percent of the preceding week's business, *Mr. Chaplin* explained. But in Toronto, Winnipeg, Calgary and Vancouver, "Moulin Rouge" has been registering holdover grosses as high as 90 percent, he emphasized.

During the first week of the engagements in Vancouver, Calgary and Winnipeg, the *Romulus Production* also established a new high for any *United Artists* picture in any theatre in those cities on a "per seat" basis. That is, the number of people attending a theatre during any given week in relation to its seating capacity.

At the *Odeon Theatre*, Toronto, the first week of "Moulin Rouge" set a new all-time record for any picture in that house. The second week grossed more than 80 percent of the first week and the second week's business almost equalled the theatre's previous record. Its fourth week, in addition to outgrossing the opening week's gross of *United Artists'* smash money-maker of last year, "High Noon," at the same theatre, did 85 percent of the third week's business. In its fifth week, the picture grossed more than 80 percent of the fourth week's take. Last Monday the *Technicolor* extravaganza moved from the *Odeon Theatre* to continue its sixth week in Toronto at the *Hyland Theatre*.

At the *Vogue Theatre* in Vancouver, where the *Toulouse-Lautrec* life story ended its engagement June 6th after 3 weeks and 3 days, the first week established a new daily, Saturday and weekly all-time record for the theatre, exceeding the previous record by a wide margin. In its second week, the film grossed 75 percent of the first week and the third week's gross was slightly higher than 80 percent of the second week.

In Calgary, where it played 11 days at the *Uptown Theatre*, "Moulin Rouge," set new house records for daily, Saturday, and weekly business during the opening week of the engagement.

Completing its Winnipeg engagement June 6th at the *Odeon Theatre* after 3 weeks and 4 days, the picture shattered the previous all-time house records for daily, Saturday and weekly revenue during the opening week. The second week was 80 percent of the first week; and the third week was 85 percent of the second.

CHARLES S. CHAPLIN
Canadian General Manager, U.A.

In the smaller Canadian cities and towns, a similar story is being told, according to *Mr. Chaplin*.

Montreal, "The Paris of America," had its premiere June 12th at *Loew's*, the largest theatre in Canada's largest city, where *United Artists* expects "Moulin Rouge" to register its biggest Canadian success.

"Never before has a motion picture come anywhere near 'Moulin Rouge' in the history of *United Artists," Mr. Chaplin* stated, "both in box-office grosses and staying power in the holdover periods."

"The fantastic business enjoyed by this attraction," said he, "certainly proves beyond any doubt that the theatre-going public do not object in any way to paying a slight increase over regular admissions for pictures of the calibre of 'Moulin Rouge'."

ODEON PENNANT RACE

The *David Griesdorf* Big League Pennant Race for *Odeon* showmen is now well on its way. The contest is taking in the thirteen weeks of April, May and June and will wind up on June 27th.

Leading in the Showmanship League in the seventh week were: 1. *M. Desjardins*, Rex Theatre, St. Jerome; 2. *J. Martins*, Mercier Theatre, Montreal; 3. *Vic Nowe*, Hyland Theatre, Toronto; 4. *E. Brown*, Odeon, Victoria.

The race is under the leadership of Umpire-in-Chief *Wannie Tyers*. The *Odeon* Circuit has been broken into various leagues.

Every theatre manager is considered a team manager with his staff as his team. Each theatre team has been named, such as the Uptown Calgary Stampeders. The Odeon Winnipeg Bombers and The Palace Hamilton Tiger Cats.

Instead of points for work, runs are given for showmanship and attendance increases over quotas as well as confections.

There are weekly cash pay-offs for each league, as well as Showmanship Pennants. Special mention must be made of *Vic Nowe* of the Hyland Theatre, Toronto, who has won all three Pennants on a weekly basis, as well as *Leslie Young* and his assistant, *J. McKinn* of the Odeon, Westminster, *Elliott Brown*, Odeon, Victoria and *Jacques Martin*, the Mercier, Montreal, who have all acquired a hundred runs, which is the maximum a team can acquire.

WANNIE TYERS, Umpire-in-Chief.

The top campaigns of each week are displayed on Mondays in the *Odeon* Building for *Odeon* executives and local *Odeon* Managers.

In London, Air-Commodore F. M. F. West, V.C., C.B.E., M.C. (Retd.) Managing-Director of J. Arthur Rank Overseas Film Distributors Ltd., gives a cheery greeting to Canadian visitor Mr. David Griesdorf, General Manager of Odeon Theatre of Canada.

CAPITAL STORY

By BILL McLAUGHLIN

Uptown movie theatres got little patronage from the huge crowds that converged on Parliament Hill and around Confederation Square during Coronation Day celebration. At least, not during the matinee hours. Evening business perked up, with some of the houses playing to near capacity for the final show of the day. The great occasion was ushered in with several midnight shows in Uptown spots, and at the drive-ins, where the stay-ups were treated to spectacular fireworks displays after the final performances.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
The Girl Next Door (20th-Fox) Technicolor with Dan Dailey.
LOEW'S
Second Week. Young Bess (MGM) Technicolor with Jean Simmons.
UPTOWN
Take Me to Town (E-U) Technicolor with Ann Sheridan.
SHEA'S
Man In the Dark (Col.) 3-D with Edmond O'Brien.
EGLINTON
Elizabeth is Queen (IFD) WarnerColor and Raiders in the Sky (IFD).
UNIVERSITY
Elizabeth is Queen (IFD) WarnerColor and Raiders in the Sky (IFD).
NORTOWN
Off Limits (Para.) with Bob Hope.
ODEON-CARLTON
A Queen is Crowned (JARO) Technicolor.
HYLAND
Moulin Rouge (UA) Technicolor with Jose Ferrer.
INTERNATIONAL CINEMA
Third Week. The Yellow Balloon (IFD) with Andrew Ray.
TOWNE CINEMA
Second Week. Tales of Hoffmann (IFD) Technicolor with Moira Shearer.
DOWNTOWN
Serpent of the Nile (Col.) Technicolor and One Girl's Confession (Col.)

MONTREAL

CAPITOL
Destination Gobi (20th-Fox) Technicolor with Richard Widmark.
LOEW'S
Second Week. Young Bess (MGM) Technicolor with Jean Simmons.
PALACE
The Star (20th-Fox) with Bette Davis.
SNOWDON-OUTREMONT
A Queen is Crowned (JARO) Technicolor.
PRINCESS
Second Week. Man In The Dark (Col.) 3-D with Edmond O'Brien.
ORPHEUM
Face to Face (RKO) with James Mason.
AVENUE
Invasion, U.S.A. (Col.) with Gerald Mohr.
KENT
Castle in the Air (IFD) and The Third Visitor (IFD).
ALOUETTE
Fievres and Ultimatum.

WINNIPEG

CAPITOL
Second Week. Young Bess (MGM) Technicolor with Jean Simmons.
ODEON
Moulin Rouge (UA) Technicolor with Jose Ferrer.
GAIETY
Cattle Town (WB) and I Confess (WB).
VALOUR
Second Week. Tomorrow Is Too Late (Cardinal) with Pier Angeli.
LYCEUM
Eight Iron Men (Col.)
DOMINION
Against All Flags (E-U) Technicolor with Errol Flynn.
MET
The President's Lady (20th-Fox) with Susan Hayward.
GARRICK
A Queen is Crowned (JARO) Technicolor.
RIALTO
Port Sinister (RKO) with James Warren.

CALGARY

CAPITOL
Young Bess (MGM) Technicolor with Jean Simmons.
PALACE
Invaders from Mars (20th-Fox) Color with Helena Carter.
GRAND
The Desert Song (WB) Technicolor with Kathryn Grayson.
UPTOWN
Column South (E-U) Technicolor with Audie Murphy.
STRAND
Split Second (RKO) and Rebel City (AA).

SAINT JOHN

CAPITOL
Man on a Tightrope (20th-Fox) with Fredric March.
PARAMOUNT
The Star (20th-Fox) with Bette Davis.
STRAND
Desert Song (WB) Technicolor with Kathryn Grayson.

VANCOUVER

VOGUE
A Queen is Crowned (JARO) Technicolor.
CAPITOL
Second Week. Young Bess (MGM) Technicolor with Jean Simmons.
STRAND
Elizabeth is Queen (IFD) WarnerColor.
ORPHEUM
The Girls of Pleasure Island (Para.) Technicolor with Don Taylor.
STUDIO
Henry V (JARO) Technicolor with Laurence Olivier.
PLAZA
A Queen is Crowned (JARO) Technicolor.
PARADISE
Hellgate (Cardinal).

Young Bess, MGM's fine Coronation special with Jean Simmons in the role of Queen Elizabeth I., is playing to large and enthusiastic crowds at the Capitol Theatre. Manager Ray Tubman used all the regular advertising mediums and several original ones—during his pre-opening campaign for the Technicolor production, which looks to be a hold-over.

Robert Taub, former assistant to manager Don Watts at the Rideau Theatre, pleaded guilty in city court to stealing $38 from Polarmat Limited. Two of the theatre's ushers pleaded not guilty to the same charge. It is alleged that the trio stole the money from a Polarmat drink vending machine in the lobby of the theatre.

Frank Gallop, manager of the Centre Theatre, gave his customers their first taste of third dimensional films with the short subject, A Day In The Country. Shown at regular prices and inclusive of the necessary spectacles, the 3-D film was part of a double feature bill of first-run pictures.

Maurice Blackburn, 39-year-old French-Canadian composer on the staff of the National Film Board here, has been awarded a $4,000 Canadian Government Fellowship through the Royal Society of Canada to spend one year in Paris studying music.

CORONATION FILMS

The race to be first with Coronation films in Canada is now a thing of the past and the two features in release, A Queen Is Crowned, in Technicolor, through *JARO* and Elizabeth Is Queen, in *WarnerColor*, released by IFD, are now showing in the key situations across Canada.

Frank Fisher, General Manager of *JARO* in Canada, informed *The Digest* that A Queen Is Crowned, which is running day and date in three theatres in Montreal, the Avenue, Snowdon and Outremont, has broken all previous records for a *JARO* film, including Red Shoes, which was the previous record breaker.

At the *Odeon*, Toronto, where A Queen Is Crowned opened last Saturday, a near record has been set. In Winnipeg where it opened at the Garrick and Odeon theatres, both the Mayor of Winnipeg and the Lt.-Governor of Manitoba, have participated in the opening day ceremonies.

All the members of the Motion Picture Industry, those responsible for the production of the two films, as well as the staff of *JARO* and *IFD*, the air-lines, the railway systems and *Mavety Film Delivery Limited*, who have so quickly and so beautifully presented to the Canadian public this historic event, must be complimented, as they have performed a service which can only bring credit to the Motion Picture Industry.

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PRODUCED BY RUDI FEHR
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